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Freddy "Boom Boom" Cannon

D.O.A.

The Bowie Celebration

# Buffalo Springfield

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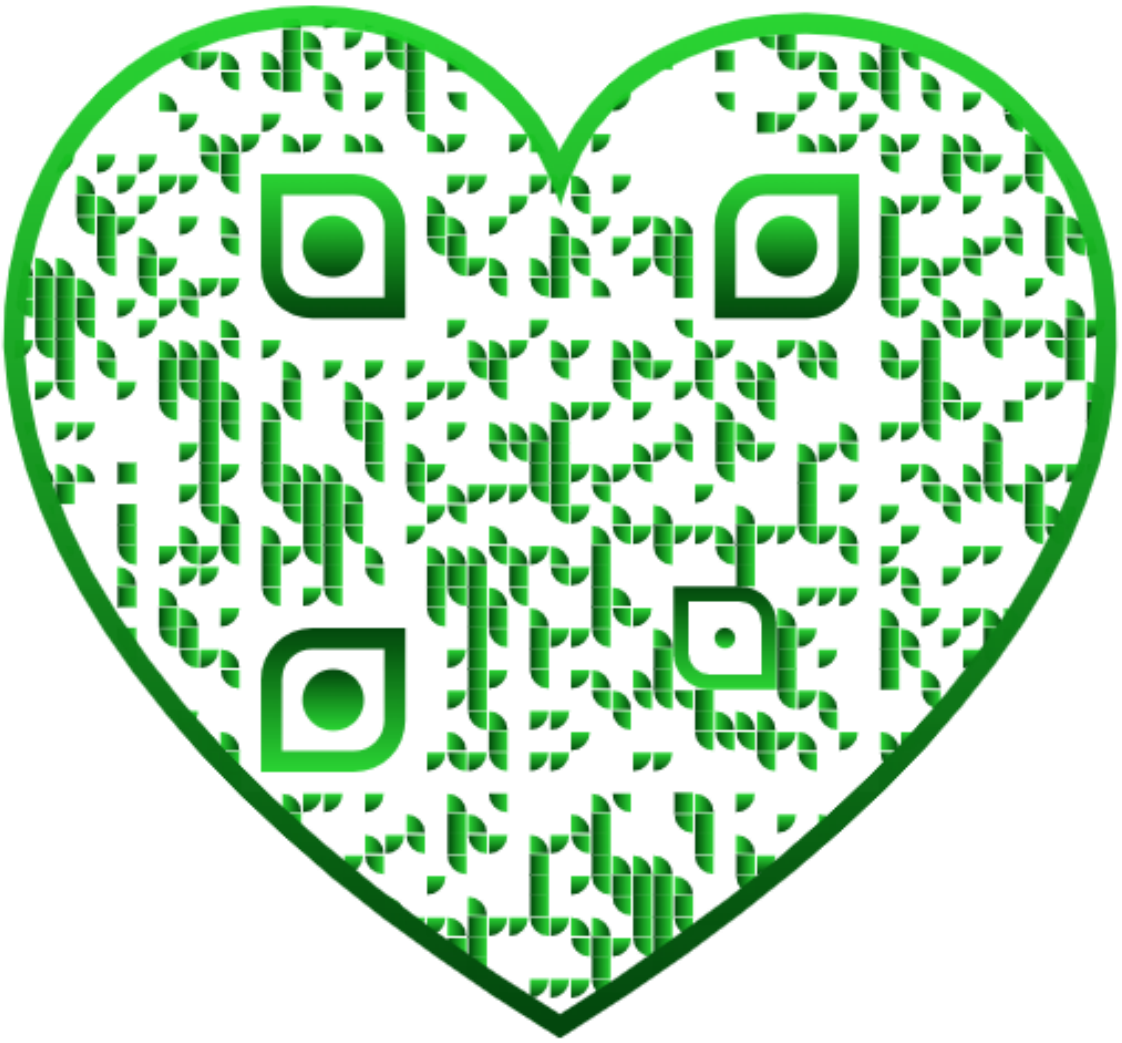

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**ON THE COVER**
Photo of Buffalo Springfield
by Henry Diltz

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**Nobody's right if everybody's wrong**
**Young people speaking their minds**
**Getting so much resistance from behind**

"For What it's Worth" –Stephen Stills

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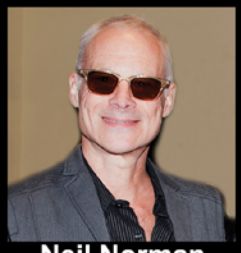

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# Revisiting R&B's "Boom Boom" Cannon

**BY JONNY WHITESIDE**

FREDDY "BOOM BOOM" Cannon, the volatile force responsible for eruptive 1959 hit "Tallahassee Lassie," is one of America's greatest-ever rockers. He may be pushing 80 today, but Cannon is as resolutely devoted to the big beat as ever. With a penchant for primitivo R&B-tinged ravers put over with a frantic declarative shout and stomping dance rhythms, Cannon carved a lurid swath through the teen idol detritus of the early 1960s and held his own during the British Invasion thanks to a slew of memorable singles like "Way Down Yonder in New Orleans," "Buzz Buzz A-Diddle It" and "Palisades Park."

Contending with the era's drastically changing popular tastes and some frequently oversweetened musical production, Cannon's raucous appeal allowed him to pepper the *Billboard* charts 22 times between 1959-'66 and he managed all of it with a characteristically zealous aplomb. Born Frederick Anthony Picariello Jr. on December 4, 1939 in Revere, Massachusetts, he began his mid-1950s musical life not as an Elvis acolyte but a stone teenage R&B freak, playing local record hops with a small combo.

"I was billed as Freddy Karmon & the Hurricanes," Cannon said. "Black music was really big on the radio in Boston and all over and we played Big Joe Turner and Chuck Berry covers—they were both huge influences on me. Black artists always set the tone for all of us. It was obvious, for bands here and the artists from England who were so into the blues, and whether they deny it or not, they all had to take something from the black acts, me included. And I think that's wonderful, if we hadn't heard all those great R&B artists, we really wouldn't have anything."

By the time Cannon had "Tallahassee Lassie" in the hopper, his rhythm and blues inspired stomp was already an immediately recognizable approach. "I just always thought 'everybody's got their own style that you recognize when you hear it on records,' and mine just happened," Cannon said. " I didn't know what I did to make it sound like that. My mom had written that poem about my girlfriend, I changed some of the words, put it to music and that's what came out."

Recorded with his Hurricanes and released, thanks to Dick Clark's endorsement, by Philadelphia indie Swan in 1959, "Lassie" represented a glorious mix of funky R&B wallop and good-timing white urban bite that shot into *Billboard*'s top ten. With Elvis stationed overseas and the yet stinging loss of Buddy Holly and Ritchie Valens, rock & roll was ready for a progressive upshift that Cannon's arrival seemed to anticipate, if not announce.

Naturally, things began to rapidly deteriorate. In January 1960, Cannon toured Great Britain with rockabilly royals Gene Vincent and Eddie Cochran. They got along fine until promoter Jack Good abruptly handed the closing slot to Cochran. "That's how good Eddie was," Cannon said. "Just phenomenal and a such great guitar player." The deposed Vincent, whose gait-hobbling steel leg brace (the result of a motorcycle wipe-out) prompted Good to bestow a Richard III-inspired black leather wardrobe upon him, suffered his own

CONTINUED ON PAGE 8

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CONTINUED FROM PAGE 6

personal Winter of discontent and the tour concluded disastrously with a taxi crash that killed Eddie and injured Gene."

Back home things just got uglier, with Swan's Bob Crewe and Frank Slay calling all the shots on Freddie's output. First, they had removed he and his mother's writer credits rom "Tallahassee Lassie" with the explanation "You got jilted." Next, they imposed a disastrous pop feel that deemphasized Cannon's signature, kicking bottom end. "If I could have continued to make records like "Tallahassee Lassie" I'd have been the happiest guy in the world," Cannon said. "That was a garage record, real rock & roll, you just don't get any more rocking than that. But I just didn't have any say about the production. They did change it and I didn't like it. I had to sing their songs, do their sound — I couldn't do what I wanted. It was always a struggle so I just let it go. The only other record I really loved was "Buzz Buzz A Diddle-It."

Worse, Cannon had to compete with the bleating Bobby Rydell, Fabian, Frankie Avalon herd. "All the white acts were doing cute pop records," Cannon said. "I don't like that and I didn't care about those 'teen idols.' My records were not cute or pretty or ballads — just being stuck in that era took away from what I do. Working with Chuck Berry, Bo Diddley and Jerry Lee Lewis made me really happy — I fit in with them because I was a rocker."

On the plus side, Dick Clark really dug Freddy and began to made him a fixture on his television shows "American Bandstand certainly helped me a lot," Cannon said. "The more you are on TV, the more your songs are playing and you have a better chance. I was very lucky, Dick took a liking to me and I did 110 appearances on his shows, *Bandstand*, his *Saturday Night Beechnut Show* and, in 65, *Where the Action Is*.

Cannon stuck with his tribe, the bad ass, big beat originators. "I was really good friends with Bo Diddley," Cannon said. "He was such a nice man, we did so many shows together, all the Dick Clark shows, and a lot of work in Reno and Vegas. He was a kind, wonderful guy — a great cook — and he knew what he was doing. A true legend."

"I had a couple more good records but it was tough with the British invasion," Cannon said. "Just one band after another, there were so many of them. They all did well, their sound was great and you can't take that away from them. I tried and made a little noise. I was lucky in '64, I had "Abigail Beecher" go to #12 when the Beatles were dominating the *Billboard* chart."

Business was still bad for Cannon but he finally got away from the crooked Philly crew. "There were a lot of crooks," he said. "They just kept stealing and stealing. When I went from Swan to Warner Brothers, things got really good for me. Warners was honest and straight."

A combination of good fortune and a complex multi-company production deal allowed him to ultimately walk away with all his masters, Swan, Warner and Cannon have made out just fine.

"I'm lucky the way things happened," he said. "There was a lot of negative stuff but I could go back to '59, I'd do it all over again. Things are going good, we got a new record *Boppin' the Blues* not the Carl tune, I wrote this song, it's getting a little airplay on Sirius radio I'm still doing lots of shows, fooling around, keepin' busy, I like I'm still here still rockin' out and having a good time."

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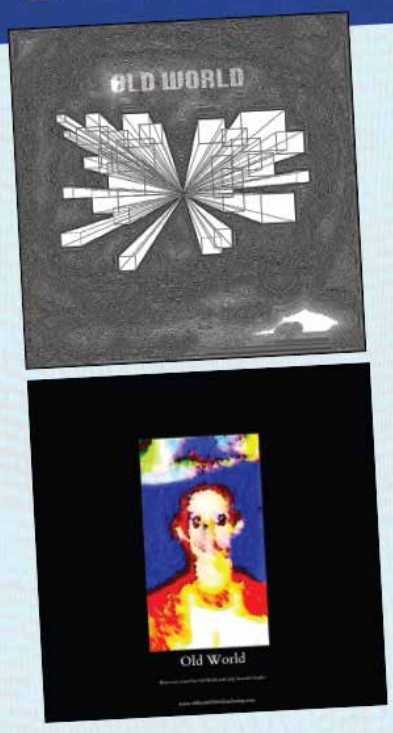


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# Buffalo Springfield

Reissues of three seminal albums, *Buffalo Springfield*, *Buffalo Springfield Again* and *Last Time Around* celebrate the 50th anniversary of the band's final show

**BY HARVEY KUBERNIK**

BEFORE PLAYING THEIR FINAL SHOW ON May 5, 1968 at the Long Beach Sports Arena in Southern California, Buffalo Springfield released three studio albums on ATCO during an intense, two-year creative burst.

Those albums — *Buffalo Springfield*, *Buffalo Springfield Again*, and *Last Time Around* — have been newly remastered from the original analog tapes under the auspices of Neil Young for the new boxed set: *What's That Sound? The Complete Albums Collection* from Rhino Records.

It includes stereo mixes of the group's three studio albums plus mono mixes for *Buffalo Springfield* and *Buffalo Springfield Again*. There are also CD and limited-edition vinyl sets.

So to acknowledge the 50th anniversary of Buffalo Springfield's 1968 appearance, and Rhino's target retail launch date of this package, earlier this decade I had asked some friends who attended that memorable event.

**Chris Darrow**: (Musician): By 1968, they had a number of hits with Still's 'Bluebird' and 'Rock and Roll Woman' and Neil Young's 'Mr. Soul,' as well as 'Expecting to Fly' and 'Broken Arrow.' The band had some tension among the members, both personally and musically, and began to go in opposite directions. I went to their final concert on May 5, 1968 at the Sports Arena in Long Beach. The set was long and intense and ended with a long 20 plus minute version of 'Bluebird.' Country Joe and the Fish and Canned Heat were also on the bill."

**Rodney Bingenheimer** (Deejay): I went to Buffalo Springfield's last concert in Long Beach. Neil was back in the band. I really liked drummer Dewey Martin and at the gig he dedicated 'Good Time Boy' to me. I was on the side of the stage and it was the best time I ever heard the group live. I was really sad when the band broke up. I was bummed out when I heard Buffalo Springfield was ending."

**Rick Rosas**: (Musician) Mark Guerrero and went to the goodbye concert in Long Beach. It was pretty heavy. I was so young. It was really good. Some of the guitars were out of tune."

**Mark Guerrero** (Musician): I saw the Buffalo Springfield's farewell performance at the Long Beach Sports Arena May 5, 1968. It was a great show with one of its highlights being a hot version of 'Uno Mundo,' but it was sad to know it was the end of the road for the band."

**Denny Bruce**: (Record producer/manager): I went to the last Buffalo Springfield concert in Long Beach. Neil [Young], Jack [Nitzsche] and I had a limo. Jimmy Messina came home with us. His head down and crying, 'I can't believe it's over.' It was a sense of relief for Neil. He was glad it was over."

I witnessed Buffalo Springfield live on stage during December 1966 at the Santa Monica Civic Auditorium and The Hollywood Bowl in April 1967

Their three 1966-1968 albums were always debuted over the Southern California airwaves before the rest of the world discovered them. You really had to live in Hollywood then to further understand and comprehend the initial impact of these regionally-birthed discs and artwork design.

I'M DELIGHTED BUFFALO SPRINGFIELD'S ERA-DEFINING BODY of work will be heard and discovered by new ears globally. I'm sure *What's That Sound? The Complete Albums Collection* coupled with my 2009 published *Canyon of Dreams: The Magic and the Music of Laurel Canyon* will be examined, spurring additional interest for documentaries, stage endeavors and a slew of products that will be produced inspired by my teenage neighborhood. At Fairfax High School in West Hollywood our 1967

Driver's Education class was located in Laurel Canyon and the adjacent Mt. Olympus. Try learning how to parallel park while "Nowadays Clancy Can't Even Sing" was on the radio station KHJ play list!

If you really want to learn something new about Buffalo Springfield and their audio legacy you may consider reading my 2015 coffee table size book *Neil Young Heart of Gold*, currently published in six foreign language editions. It provides revealing never before published observations and authentic accounts of the band's 1966–1968 landmark existence.

*What's That Sound? The Complete Albums Collection* from Rhino has a $39.98 list price. It's out via digital download and streaming services. High resolution streaming and downloads are available through www.neilyoungarchives.com.

The albums ware released — for the first time ever — on 180-gram vinyl as part of a limited-edition set of 5,000 copies for $114.98. The 5-LP box features the same mono and stereo mixes as the CD set, presented in sleeves and gatefolds that faithfully re-create the original releases.

*What's That Sound? The Complete Albums Collection* is chronologically and sonically improved from the label's 2001 *Buffalo Springfield* [Box Set], but the fan boy in me wishes the longer 9:00 minute version of "Bluebird" was included. It's only available on the double LP vinyl gatefold self-titled *Buffalo Springfield* that was issued in 1973.

So enjoy these Buffalo Springfield recordings on compact disc and vinyl, as well as digital downloading, before record labels like Rhino cease pressing up hard product and become exclusively streaming services.

"In our world of music in 2018," poses Jan Alan Henderson, "has any new product stood the test of time that this Buffalo Springfield box set will? Golden years, golden days as Mick Jagger and Keith Richards put it, 'Lost in the silk sheets of time.'"

"Sure, this was one band who boasted within its rarefied ranks several musical characters of superb pedigree indeed," realizes Gary Pig Gold ...who, for the record, may never have visited Springfield but has been stranded in Buffalo several times. "Yet despite the fact that a failed Monkee and even a couple Au Go Go Singers were on board, I have for a half-century-and-counting insisted it was the presence of not one, but TWO certifiable Canadians that truly gave this band its shine, its sharpness, and undoubtedly a big part of its unmistakable sound ...even on the stereo mixes.

"I speak, of course, of (a) Neil Young, of whom little if anything need be added at this point, but especially of the (b) as in bassman — and so much besides — Bruce Palmer: Already by '66 a veteran of more spectacular Toronto-area rhythm 'n' Merseybeat combos than even young Neil could've shook a Gretsch at, Bruce brought the incredibly innovative bottom he'd already punched onto such woofer-blowing discs as Jack London & the Sparrows' 'If You Don't Want My Love' (REQUIRED LISTENING, everyone!) to create the beyond-solid foundations his Buffalo bandmates relied to create upon and, yes, were expected to fly fully from.

"One could argue the Springfield was never the same – some might even say never completely recovered from – the loss of Palmer; not to mention the here today, maybe here tomorrow ways of his fellow Canucklehead Neil. But all great art, even pop (music) art, seems to burst best from turmoil, and that the Springfield always had in often self-defeating abundance. They 'burned' briefly, but oh, so brightly! As all the best herds, then and even now, seem to.

"They came, they played, and they cumbled. Fifty-some-odd years gone. But still as sound as ever."

STEPHEN STILLS, NEIL YOUNG, RICHIE FURAY, Bruce Palmer

CONTINUED ON PAGE 14

PHOTO: HENRY DILTZ

Buffalo Sringfield (L–R) Richie Furay, Dewey Martin, Bruce Palmer, Stephen Stills and Neil Young

CONTINUED FROM PAGE 13

and Dewey Martin played their first show together as Buffalo Springfield in 1966.

Buffalo Sringfield: (L–R) Neil Young, Bruce Palmer, Richie Furay, Dewey Martin and Stephen Stills

PHOTOS: HENRY DILTZ

**Richie Furay**: The best time for the band? As far as I'm concerned, it was right at the beginning when we were the house band at the Whisky (May-June 1966), with the five original guys — Steve and Neil, Bruce, Dewey and me — there was an undeniable magic. Whether or not we were the best musicians didn't matter; we had magic, and we all knew it. We had replacements later on when Bruce had his immigration troubles — and Jimmy Messina was the only one who came close — but that original group was our best.

"Look, walking in to Gold Star studio. I'm a young kid from Ohio. And to go in that studio, with all the history, and hear our music coming through those speakers, even though it's a four track, was bigger than life.

"Ahmet Ertegun also encouraged us to learn the board. So we'd go in and we would record 'em like some of the vocals were going to be done. Ahmet had heart and soul for the band. 'Make these demos. Do whatever you need to do to make the product.' Because of him the band got launched a lot quicker then maybe it could have. He definitely saw something in this band right away."

Buffalo Sringfield

**Kirk Silsbee**: (Journalist): The Springfield had three good writers, but Neil cranked out the bulk of the band's material. It was very smart to give those vocals to Richie Furay. Neil had an odd voice, with a haunted edge to it and lacking warmth. Richie's voice, on the other hand, was far more engaging and even sweet, in the best sense of the word. But listen to 'Clancy' — it's quite a poignant vocal performance. The lyrics on 'Clancy' are emotionally torturous, which seemed to be Neil's stock and trade at that time.

"Aside from 'For What It's Worth,' it wasn't a hit-record band. There was no FM in late '66, but the Springfield eventually got a lot of FM airplay. In the year-and-a-half up to June 1967 — when the format changed — there was no station like KBLA. It was our pirate radio, and it set the stage for the FM revolution to come.

"Beginning in last part of 1965, KBLA made the bold choice to acknowledge the albums coming from these L.A. bands — not just the one or two hit songs pressed as 45s. And even though they weren't getting played elsewhere, Burbank's KBLA gave them parity with hit records. That was revolutionary as far as I was concerned. 'Flying On The Ground is Wrong' is one of the best post-Dylan songs of its time. In just three stanzas Neil brilliantly paints a picture of emotional disconnection and missed opportunity. Even though there's an inviting girl in front of him, nothing is quite right in his world. It's very poignant and you can't minimize Richie Furay's contribution to the success of the recording.

"I don't know who arranged 'For What It's Worth' but the pacing was brilliant. I think Dewey Martin has a great role on that particular record, and Bruce is also playing pretty minimal stuff. Of course, we know they could both play far more. It's just a stark well-paced lament. Think about it this way: this is a hit record that went top ten. That's pretty remarkable in itself. It was a hit record that had a very long shelf life and is still being played, discussed and sampled many years later. But in the middle of Hit Record Land, where everything had to be moving and they wanted bright colors and bright sounds in the music, this is a dead slow serious lament. It's contrary to everything around it."

**James Cushing**: (KEBF-FM deejay): What was powerful about that song was partially the voice of Stephen Stills and partly that minimalist guitar from Neil Young. From the first album, Neil Young's quirky, anti-virtuoso concept was fully formed. You hit just the right notes and let them ring out. Neil also voices chords in a unique way I don't have the technical vocabulary to describe, but there's something about the way he voices a chord versus the way Stephen Stills voices a chord. Maybe he likes to use different intervals. Maybe he likes to hit the notes in a different way. Together they are collaborative and competitive. As far as their sense of rhythm goes, I think Neil's sense of rhythm is much more rooted in folk strums and strings. Stills is actually more rhythmically interesting than Neil. But one of the reasons that Stills sounds so interesting is that Neil always gives him that support. Stills' strengths are enhanced by Neil's strengths."

BUFFALO SPRINGFIELD'S WORLD SPLINtered in January 1967. Bassist Bruce Palmer got into some immigration problems and deported back to Canada. During the period the band utilized various fill-in bass players (Ken Kolbun, Jim Fielder, and Bobby West on session dates) — from January to May — was when they were ostensibly recording their second album. The working title was Stampede.

Buffalo Springfield then started doing their sessions to Sunset Sound and discovered engineers Bruce Botnick and Jim Messina. It would become their studio of choice for *Buffalo Springfield Again* plus tracks for their next album, *Last Time Around*.

**Rodney Bingenheimer** (Sirius XM Deejay): In late April of 1967 I saw the amazing KHJ radio station appreciation concert at the Hollywood Bowl with Buffalo Springfield, the Fifth Dimension, Johnny Rivers, the Seeds, Brenda Holloway and the Supremes. Buffalo Springfield did an early set and then took a plane to San Francisco to play the Fillmore Auditorium."

"93 cents is what I paid, sponsored by '93 KHJ,' to see that 'totally groovy' show at the Hollywood Bowl," recalled author Kenneth Kubernik in the pages of 1967 *A Complete Rock Music History of the Summer of Love*. "I was twelve years old, a veteran music consumer, fitfully replacing my picture-sleeved singles with the mighty LP. I was primed for something 'heavy' that would 'blow my mind' (not that I had a clue about the lurid underpinnings of these game-changing expressions).

"I had seen the Springfield several months

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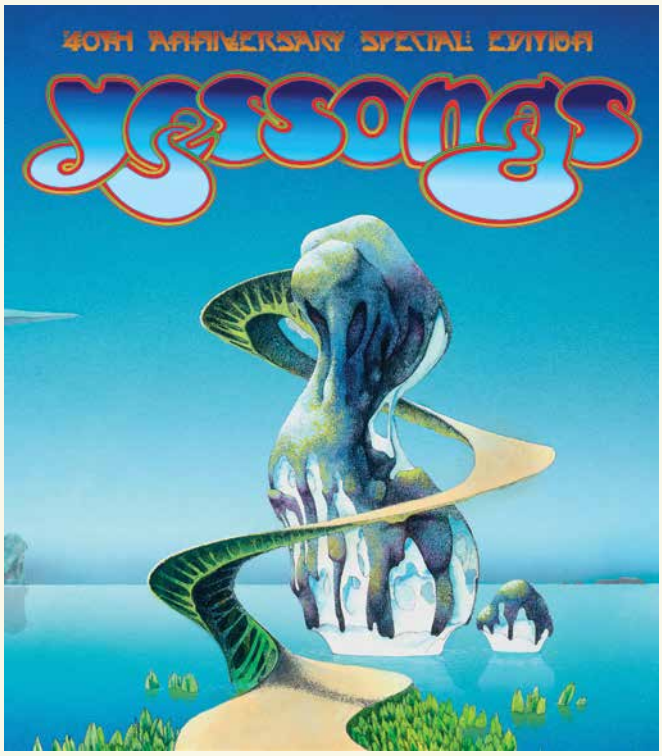


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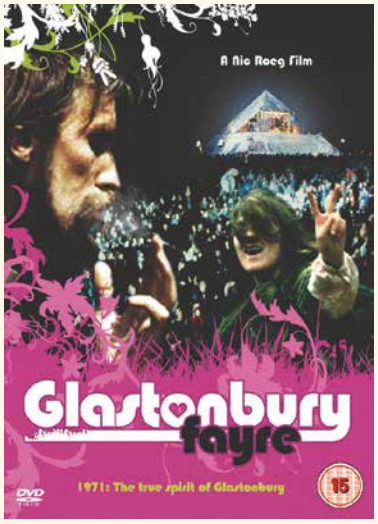


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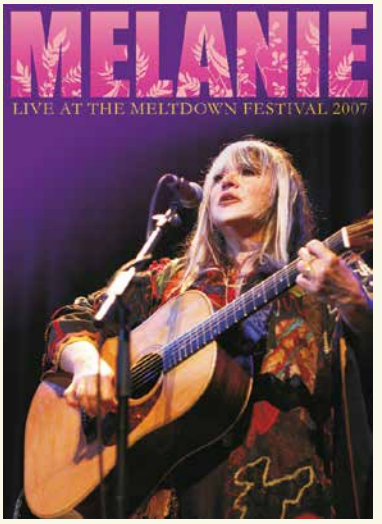


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earlier at the Santa Monica Civic Auditorium (home of The TAMI Show) at a concert sponsored by radio station KBLA — Los Angeles a town ping-ponging between fickle loyalties to a raft of AM stations and their delirious radio personalities.

"I loved that Neil and Stephen played those ornate Gretsch guitars, as gold-plated and stylish as a Louis Quatorze furnishing. I remember them as being both rowdy and detailed in their music and their deportment; those fringe jackets nailing that curated pose of lawlessness.

"There was nothing transgressive about them — they were no threat to the state like the Doors or Arthur Lee and Love. They strived for a more authentically American sound; if they had a great keyboardist on board something of The Band lurked around their edges. Even then, though, you could sense that they weren't built to last — a half-dozen great songs and... kablooey! But that's always been Neil and Stephen's MO."

"I saw Buffalo Springfield [November 1967] at a college here [in New York] with the Youngbloods and the Soul Survivors. It was a great show," remembers musician and Sirius XM deejay, Steven Van Zandt.

IN 2001 I INTERVIEWED RICHIE Furay about Buffalo Springfield. Sections of our conversation first appeared in *Goldmine* and in my 2017 book, *1967 A Complete Rock Music History of the Summer of Love*.

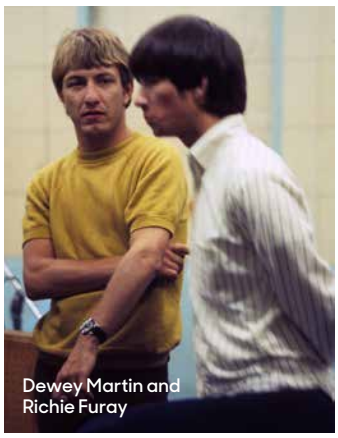

PHOTO: HENRY DILTZ

Dewey Martin and Richie Furay

"We were always comfortable singing someone else's song early on. The first album and some of the second, you can hear the cohesiveness was a group effort, there was not the possessiveness of 'this is my song, this is my baby. I'm singing it because I wrote it.' Early on there was this 'what does this sound like with you singing?' I know we tried 'Mr. Soul' with everybody singing and it sounded best with Neil. "The individual members brought their own take on what was being presented to the song. We liked the Beatles with John and Paul singing harmony. Stephen and I did a lot of that unison singing. That we picked up from the Beatles but then there was a lot of experimentation"

The group spent the first half of 1967 making *Buffalo Springfield Again*, which was the first album to feature songs written by Furay ("A Child's Claim To Fame.") Stills and Young both contributed some classics with "Bluebird" and "Rock And Roll Woman" from Stills, and "Mr. Soul" and Young's "Expecting to Fly."

**Richie Furay**: Otis Redding? Yeah — Dewey brought him to us. We were playing this little club in New York City, called Ondine's (December 31, '66-January 9, '67), and Otis came in; Dewey knew him from somewhere. He sang with us — what a thrill that was! That meant so much to Steve. That's right — Otis wanted to record 'Mr. Soul.' I guess Neil didn't want him to. A visionary? Otis sure was; what a man!"

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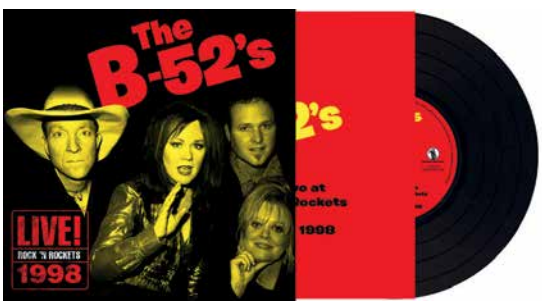


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CONTINUED FROM PAGE 16

NOVEMBER SAW THE RELEASE of their second album, *Buffalo Springfield Again*, a defining moment in L.A. music history; like Brian Wilson before them, the Springfield meshed song craft with new recording techniques, elevating the music to a rarefied state of eloquence.

Daniel Weizmann (Author): Sweet, lilting, and hypnotic, 'Rock and Roll Woman' by Stephen Stills was based on a jam session he had with Byrd-man David Crosby. Rumor has it that it's an ode to Jefferson Airplane's Grace Slick. True or not, the character he portrays was ultra-fresh in '67 — a free-spirited woman that is not a fan or a muse. She herself has total rock and roll agency.

"For my money, 'Mr. Soul' is about Dylan — whether or not Neil Young intended it that way. Young wrote it in five minutes at the UCLA Medical Center where he was recovering from a bad epilepsy episode. The dark clown/icon on a bad trip death wish, lost in the hall of mirrors that is fame channels the Man Behind the Shades, and delivers a tragic flipside to the bright comedy of the Byrds' 'So You Wanna Be a Rock and Roll Star.' All over the "Satisfaction" riff turned inside-out no less.

PHOTO: HENRY DILTZ

Feb. 15, 1966, (L–R) Richie Furay, Stephen Stills, Neil Young Bruce Palmer and Dewey Martin

"But both 'Rock and Roll Woman' and 'Mr. Soul' illustrate how Buffalo Springfield rep a new self-conscious sophistication, a kind of 'meta-rock' energy never before seen.

"Earlier L.A. bands like the Byrds, Love, and the Standells exposed their secret innocence with every move — even when they were mugging blue-steel looks for the camera, Stones-style. Some of those bands contained members that looked like they'd wandered in straight from the local soda fountain. Even the Doors seem like a happy accident of youth at times, pink-cheeked college kids jamming jazz on summer break.

"Buffalo Springfield on the other hand came out of the box seasoned, almost a pre-super group. Many members had been around the block, had flopped out at Monkees auditions and paid bar band dues. They enlisted Sonny & Cher's management team and could pull off a full-force live show. Who else could play a complex jam like "Bluebird" — a pop-soul-folk blowout with acid rock frenzy, Gabor Szabo-style meanderings, and dense harmonies, all cascading into an Appalachian banjo denouement? They were almost like the last soldiers standing on the Sunset Strip, and their composure was ahead of its time, the birth of rustic rock royalty."

"THE BUFFALO SPRINGFIELD JUST sort of snuck UP on everybody," summarized drummer/writer Paul Body in a 2018 email. "From '66 until they shattered like glass, they were everywhere or seemed to be.

"Saw them open for the Stones in the Summer of '66. All fringe and cowboy hats. I seem to remember them doing 'Nowadays, Clancy Can't Even Sing.' Saw them at the Whisky

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with the Daily Flash opening for them. They were just part of that magic Summer. By the time '67 rolled around the first album was out and then there was that little riot on the Sunset Strip that the Springfield immortalized in 'For What It's Worth.' Saw them at the Monterey International Pop Festival and they were pretty good. The long version of 'Bluebird' was played all Summer. For some reason that version wasn't put on the album.

"It was a great look into the future, a future that never came because by '68, there was a drug bust and they went their separate ways. For about two years, there was a Buffalo Springfield Stampede and then the flame was gone. For two years they were as good as it got to be."

On July 30, 1968, *Last Time Around*, a posthumous album by Buffalo Springfield that was recorded February-May of '68, materialized. When *Last Time Around* came out in July 1968, the band members were in the midst of transitioning to new projects: Stills famously joined David Crosby and Graham Nash in CSN; Young went solo; and Furay started Poco with Jim Messina, who produced *Last Time Around* and played bass on two of the songs.

**Richie Furay:** And always remember Bruce Palmer's bass playing. What an interesting melodic bass player. Only played the notes he had to play. Dewey Martin our drummer. I got him 'Good Time Boy' so he wouldn't have to do 'Midnight Hour.'

"Dewey made it clear that he didn't just want to play drums; he wanted to sing as well. He wanted to sing like Wilson Pickett! As a drummer, Dewey could adapt to anything we might want to play—the country, the rock, and the Memphis-style soul. He had great time and a real sense of what would fit. What I liked about him was his great, outgoing personality. Those old video clips of the band? Yeah, Dewey was having fun on those TV shows; and that's a great way to describe him: zen happiness. He really enjoyed making the music."

"Buffalo Springfield's *Last Time Around* was akin to the Beatles *White Album* in that it was recorded at a time the band was breaking up, so many of the songs were not recorded as a band," explains musician and record producer Mark Guerrero. "It was like three solo artists coming in and doing their thing. However, it's still a really good album with some great songs. Neil Young's 'On the Way Home,' sung by Richie, and the acoustic gem 'I Am a Child'; Stephen Stills: his bluesy 'Four Days Gone' in 3/4 time with his great piano accompaniment; 'Questions' — one of my favorite Stills songs; 'Pretty Girl Why'—a kind of Latin jazz song with nice two-part harmony on the choruses; and 'Uno Mundo' — a Latin-style song with full-blown Latin percussion that was later covered by the East L.A. band El Chicano. Richie Furay: the beautiful 'It's So Hard to Wait.'"

"In the short three year life span of the Buffalo Springfield, *Last Time Around* was their last piece of original work — their swan song as the title so-implies," offers Gene Aguilera, East L.A. music historian and author (Latino Boxing in Southern California and Mexican American Boxing in Los Angeles).

"Well-known for their ego battles, subtle clues in the LP's art work gives a glimpse into their break-up. A pronounced crack on the front cover separates Neil Young from the rest of the group; though on this final LP, Neil

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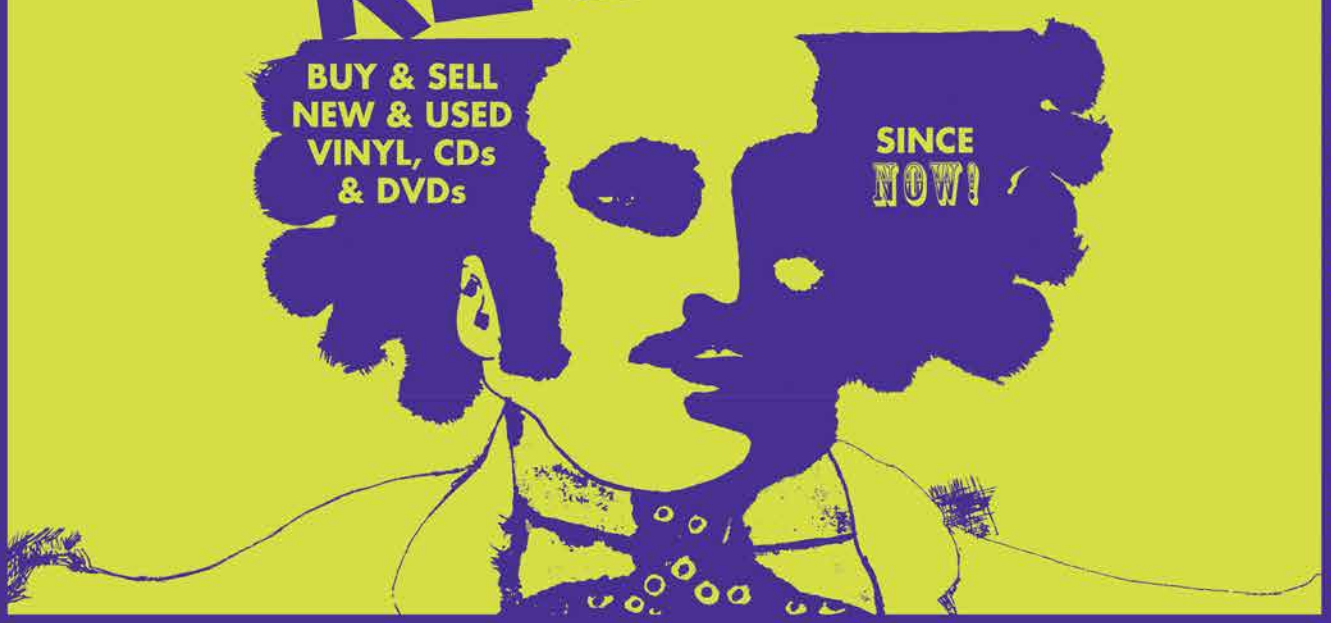


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penned two of his finest works: 'I Am a Child' and the opener 'On The Way Home.' The back cover further shows the group's fragile state, as individual band member photos are cut-out to form a fractured montage; and a snippet of a *Los Angeles Times* article on the Springfield's Topanga Canyon drug bust delivers the band's final eulogy.

"By the time of the album's release, original bass player Bruce Palmer was gone; enter Jim Messina (formerly of surf band Jim Messina & His Jesters; later of Poco) to serve as Buffalo Springfield's producer, recording engineer, and bass player. Adding to the wounds, a bizarre contest by local radio station KHJ-AM for listeners to submit their poetry to be used as lyrics for a new Springfield song became the opening track of side two, 'The Hour of Not Quite Rain.'

"All was not lost in the delivery though, as the Springfield broke up releasing their most beautiful and compelling album yet (containing such gems as 'Kind Woman,' 'On The Way Home,' 'Pretty Girl Why'); at the same time curtailing Richie Furay's rise as a writer, singer, and performer within the band.

"Soon after, my hair was getting good in the back as I walked the streets of East L.A. wearing thrift store plaid cowboy shirts in a living testament to one of my favorite albums and groups."

**Richie Furay:** Everything happened so fast. We were young. We were

new. When we did a six week house band stint at The Whisky we thought we had no competition. It's pretty incredible, isn't it? Five young guys who brought five different elements together. When we put out stuff together, it was like 'here's what I want to contribute to your song, Stephen and Neil.' We took elements of folk, blues, and country and we established our own sound. We were pioneers, and I see that.

"As far as Buffalo Springfield's catalog, why it still reaches people, I guess it has to be the songs. Buffalo Springfield was very eclectic. I mean, we reached into so many genres. Look, the original five members of Buffalo Springfield couldn't be replaced. There were nine people out of the Springfield in two years. Jimmy Messina came in late in the game and did a fine job. I worked with him on Last Time Around."

"I think we're one of the most popular, mysterious American bands. The mystique has lasted for some reason. Two years, a monster anthem hit of the '60s, but no one really knew us. Neil has gone on to become an icon, Stephen has made enormous contributions, CS&N, and look at me into Poco, which I believe opened the doors for the contemporary country rock sound. Our legacy speaks for itself."

---

Harvey Kubernik is the author of 14 books, including heralded titles on Leonard Cohen and Neil Young. His 2017 volume, the acclaimed *1967 A Complete Rock History of the Summer of Love* was published by Sterling/Barnes and Noble. His literary music anthology *Inside Cave Hollywood: The Harvey Kubernik Music InnerViews and InterViews Collection, Vol. 1* was recently published in late December 2017, by Cave Hollywood. Kubernik's multi-voice narrative book *The Doors Summer's Gone* was published by Other Cottage Industries in March 2018.

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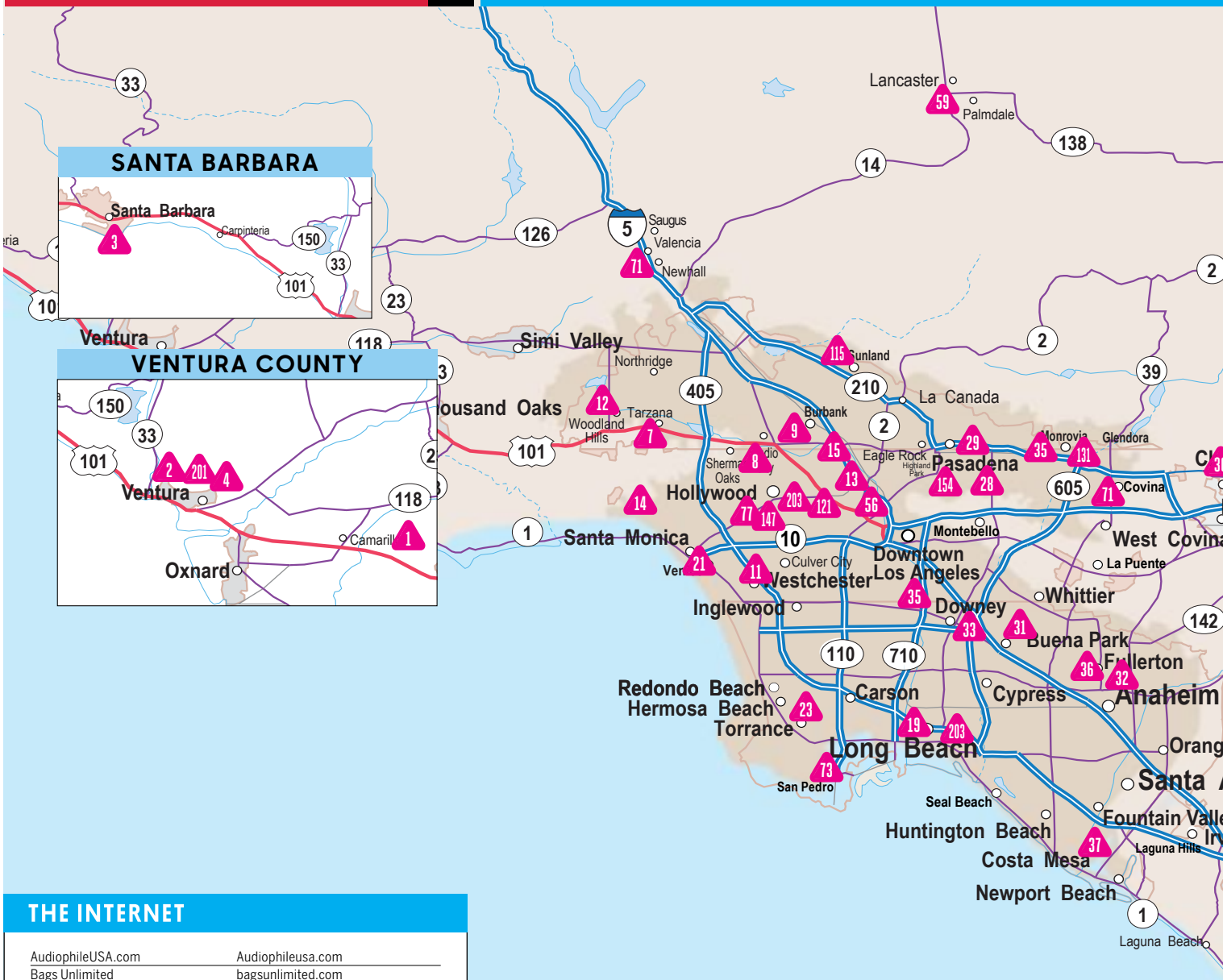


## THE INTERNET

| | |
|---|---|
| AudiophileUSA.com | Audiophileusa.com |
| Bags Unlimited | bagsunlimited.com |
| Culture Factory USA | culturefactoryusa.com |
| Gem Dandy Polytable Turntable | hifigem.com |
| HANA Cartridges | musicalsurroundings.com |
| Jerry Raskin's Needle Doctor | www.needledoctor.com |
| Jolida | jolida.com |
| Kelly Z | Kellyslot.com |
| Kirmuss Audio | kirmussaudio.com |
| Making Vinyl Conferene | makingvinyl.com |
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| MVD Video New Releases | mvdshop.com |
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| Seamzeazy | seamzeazy.com |
| SME | sme.co.uk |
| Square Deal Supplies | squaerdealonline.com |
| Vinyl Beat | www.vinlybeat.com |
| Wax Rax | www.waxrax.com |
| WyWire | www.wywires.com |
| Zesto Audio | zestoaudio.com |

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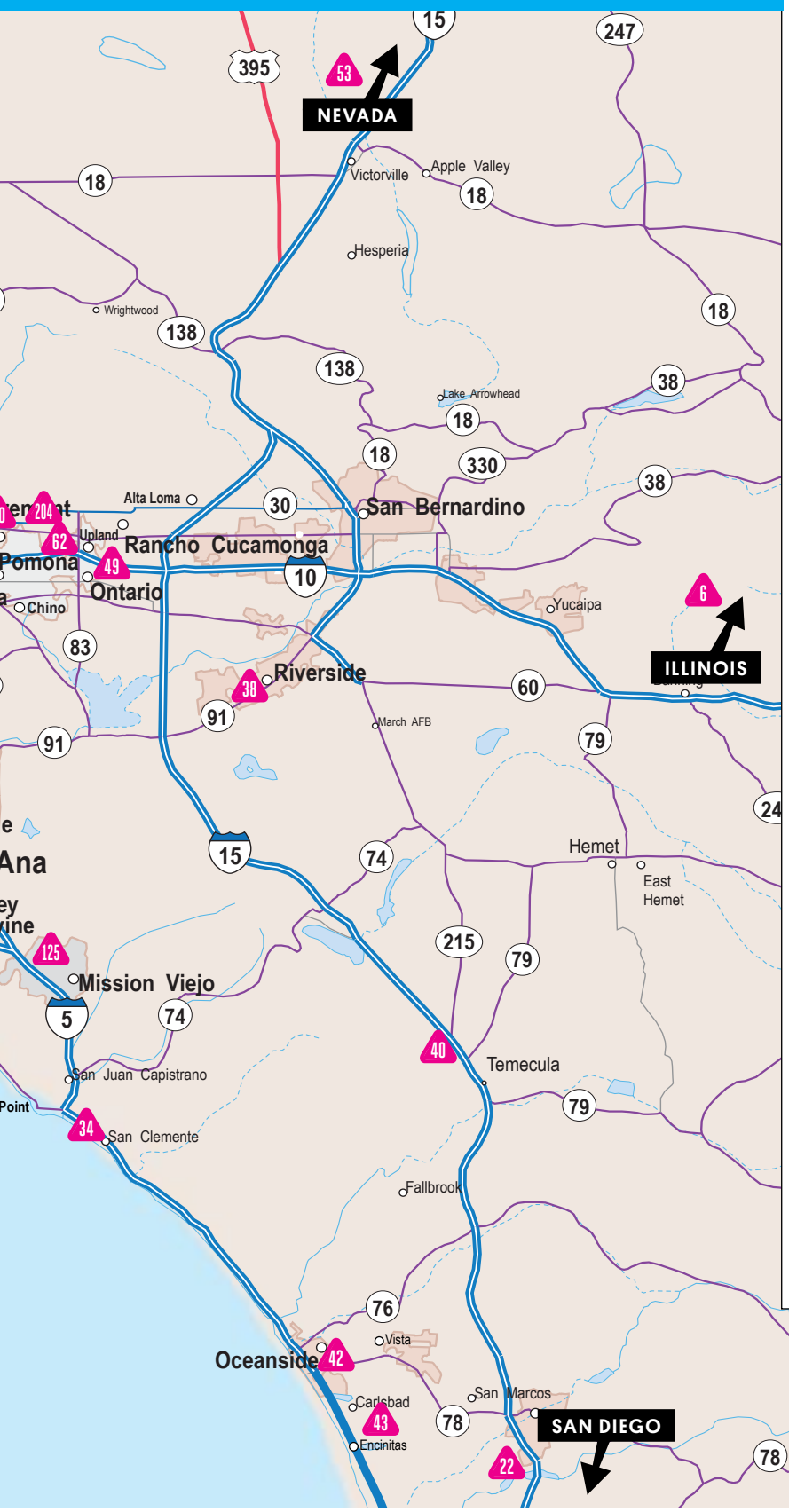
# ER MAP | SOUTHERN CALIFORNIA AND BEYOND




## SANTA BARBARA/VENTURA COUNTY

| | | | | |
|---|---|---|---|---|
| 1 | Record Outlet | 1489 E. Thousand Oaks Bl | Thousand Oaks | 91360 |
| 2 | American Pie Records | 1412 Tower Square #2 | Ventura | 91502 |
| 3 | Warbler Records | 131 E. De La Guerra | Santa Barbara | 93101 |
| 4 | Grady's Record | 2546 E. Main St | Ventura | 93003 |
| 201 | Jockamo Records | 522 E. Santa Clara St | Ventura | 93001 |

## ANTELOPE VALLEY

| | | | | |
|---|---|---|---|---|
| 59 | Voodoo Vinyl | 765 W Lancaster Blvd | Lancaster | 93534 |

## SANTA CLARITA VALLEY

| | | | | |
|---|---|---|---|---|
| 71 | Boho Records & Rags | 14827 Railroad Ave | Newhall | 91321 |

## SAN FERNANDO VALLEY/BURBANK/GLENDALE

| | | | | |
|---|---|---|---|---|
| 7 | CD Trader | 18926 Ventura Bl | Tarzana | 91356 |
| 8 | FreakBeat Records | 13616 Ventura Blvd | Sherman Oaks | 91423 |
| 9 | Atomic Records | 3812 W. Magnolia | Burbank | 91505 |
| 12 | Shelley's Stereo | 22102 Clarendon Street | Woodland Hills | 91367 |
| 115 | MediaWorks Records | 7830 Foothill Blvd | Sunland | 91040 |
| 13 | Mono Records | 1610 East Colorado | Glendale | 91205 |

## LOS ANGELES / SANTA MONICA

| | | | | |
|---|---|---|---|---|
| 11 | Soundsations | 8701 La Tijera Blvd | Westchester | 90045 |
| 14 | Record Surplus | 12436 Santa Monica Bl | W. Los Angeles | 90025 |
| 15 | Rockaway Records | 2395 B Glendale Blvd | Silverlake | 90039 |
| 21 | Angel City Records & Books | 218 Pier Ave | Santa Monica | 90405 |
| 56 | Caveman Vintage Music | 3231 N Main St | Los Angeles | 90031 |
| 77 | Headline Records | 7706 Melrose Ave | Los Angeles | 90046 |
| 121 | Ahead Stereo | 7428 Beverly Blvd | Los Angeles | 90036 |
| 154 | Gimme Gimme Records | 5810 N Figueroa St | Los Angeles | 90042 |
| 35 | George Meyer Audio | 4844 W. Jefferson Blvd | Los Angeles | 90016 |
| 147 | High Fidelity | 1027 North Orange Drive | Los Angeles | 90038 |

## LONG BEACH / SOUTH BAY

| | | | | |
|---|---|---|---|---|
| 19 | Bagatelle | 260 Atlantic Ave | Long Beach | 90802 |
| 23 | PM Sounds | 1115 Sartori Avenue | Torrance | 90501 |
| 73 | JDC's Record Shop | 447 W 6th Street | San Pedro | 90731 |

## SAN GABRIEL VALLEY AREA

| | | | | |
|---|---|---|---|---|
| 28 | Pasadena City College (PCC) | 1570 E. Colorado | Pasadena | 91106 |
| 71 | Kaos Records | 1044 N Citrus | Covina | 91722 |
| 131 | Brooks Berdan | 110 W Olive | Monrovia | 91016 |
| 29 | Audio Element | 117 E Union St | Pasadena | 91103 |

## CLAREMONT / POMONA / ALTA LOMA

| | | | | |
|---|---|---|---|---|
| 30 | Rhino Records | 235 Yale Ave | Claremont | 91711 |
| 62 | Penny Lane Records | 235 E 9th Street | Upland | 91786 |
| 204 | Upscale Audio | 2058 Wright Ave | La Verne | 91750 |

## ORANGE COUNTY

| | | | | |
|---|---|---|---|---|
| 31 | Greater Orange County Record Show | 8530 Stanton | Buena Park | 90620 |
| 32 | Burger Records | 645a S. State College Blvd. | Fullerton | 92831 |
| 33 | Far West Record Supply | SEE OC Record Show | Buena Park | 90620 |
| 34 | Moldy Toes Records | 221 S Ola Vista | San Clemente | 92672 |
| 36 | Black Hole Records | 115 S Harbor Blvd. | Fullerton | 92832 |
| 37 | Factory Records | 440 E 17th Street | Costa Mesa | 92627 |
| 203 | Creme Tangerine | 2930 Bristol St K2 | Costa Mesa | 92627 |

## RIVERSIDE COUNTY / PALM SPRINGS / PALM DESERT

| | | | | |
|---|---|---|---|---|
| 38 | Mad Platter | 1223 University Ave | Riverside | 92501 |
| 40 | Old Town Records | 42012 Main Street | Temecula | 92590 |
| 49 | The Record Mission | 129 Euclid Ave | Ontario | 91762 |

## SAN DIEGO / COUNTY

| | | | | |
|---|---|---|---|---|
| 42 | Spin Records | 370 Grand Ave | Carlsbad | 92008 |
| 43 | Lou's Records | 434 N. Coast Highway 101 | Encinitas | 92024 |
| 22 | M Theory Records | 827 W. Washington Ave | San Diego | 92103 |

## BEYOND CALIFORNIA

## LAS VEGAS, NEVADA

| | | | | |
|---|---|---|---|---|
| 53 | Wax Trax | 2909 S. Decatur | Las Vegas | 89102 |

## CHICAGO, ILLINOIS

| | | | | |
|---|---|---|---|---|
| 6 | Bob's Blues & Jazz | 3419 W Irving Park | Chicago | 60616 |

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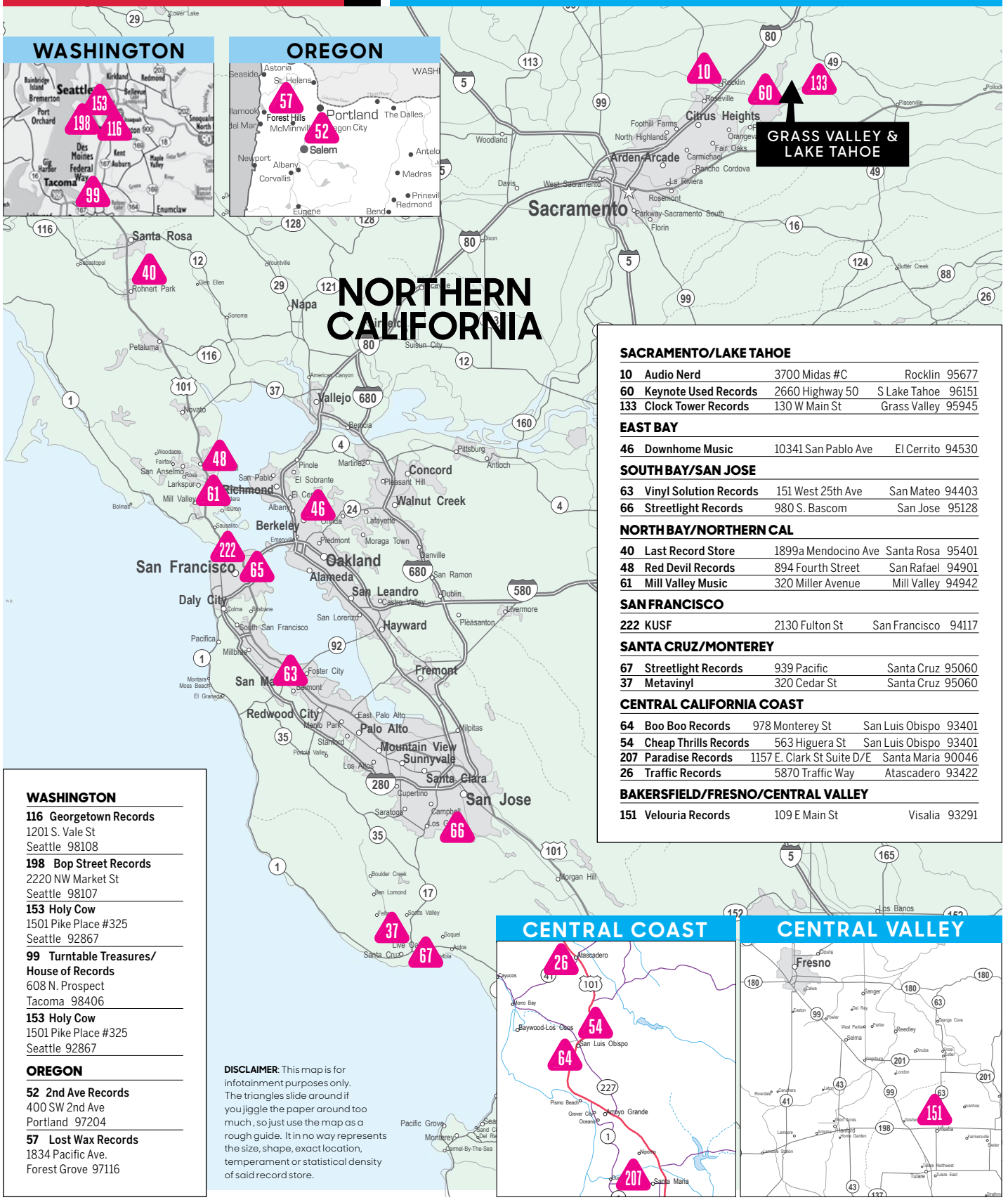


## SACRAMENTO/LAKE TAHOE

| | | | | |
|---|---|---|---|---|
| 10 | Audio Nerd | 3700 Midas #C | Rocklin | 95677 |
| 60 | Keynote Used Records | 2660 Highway 50 | S Lake Tahoe | 96151 |
| 133 | Clock Tower Records | 130 W Main St | Grass Valley | 95945 |

## EAST BAY

| | | | | |
|---|---|---|---|---|
| 46 | Downhome Music | 10341 San Pablo Ave | El Cerrito | 94530 |

## SOUTH BAY/SAN JOSE

| | | | | |
|---|---|---|---|---|
| 63 | Vinyl Solution Records | 151 West 25th Ave | San Mateo | 94403 |
| 66 | Streetlight Records | 980 S. Bascom | San Jose | 95128 |

## NORTH BAY/NORTHERN CAL

| | | | | |
|---|---|---|---|---|
| 40 | Last Record Store | 1899a Mendocino Ave | Santa Rosa | 95401 |
| 48 | Red Devil Records | 894 Fourth Street | San Rafael | 94901 |
| 61 | Mill Valley Music | 320 Miller Avenue | Mill Valley | 94942 |

## SAN FRANCISCO

| | | | | |
|---|---|---|---|---|
| 222 | KUSF | 2130 Fulton St | San Francisco | 94117 |

## SANTA CRUZ/MONTEREY

| | | | | |
|---|---|---|---|---|
| 67 | Streetlight Records | 939 Pacific | Santa Cruz | 95060 |
| 37 | Metavinyl | 320 Cedar St | Santa Cruz | 95060 |

## CENTRAL CALIFORNIA COAST

| | | | | |
|---|---|---|---|---|
| 64 | Boo Boo Records | 978 Monterey St | San Luis Obispo | 93401 |
| 54 | Cheap Thrills Records | 563 Higuera St | San Luis Obispo | 93401 |
| 207 | Paradise Records | 1157 E. Clark St Suite D/E | Santa Maria | 90046 |
| 26 | Traffic Records | 5870 Traffic Way | Atascadero | 93422 |

## BAKERSFIELD/FRESNO/CENTRAL VALLEY

| | | | | |
|---|---|---|---|---|
| 151 | Velouria Records | 109 E Main St | Visalia | 93291 |

## WASHINGTON

**116 Georgetown Records**
1201 S. Vale St
Seattle 98108

**198 Bop Street Records**
2220 NW Market St
Seattle 98107

**153 Holy Cow**
1501 Pike Place #325
Seattle 92867

**99 Turntable Treasures/ House of Records**
608 N. Prospect
Tacoma 98406

**153 Holy Cow**
1501 Pike Place #325
Seattle 92867

## OREGON

**52 2nd Ave Records**
400 SW 2nd Ave
Portland 97204

**57 Lost Wax Records**
1834 Pacific Ave.
Forest Grove 97116

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# Islands in the Sun

After a refreshing swim, you can towel off, don your sandals, and enjoy some of Waikiki's hometown talents, like Henry Kapono

**BY GILLIAN G. GAAR**

I GO TO HAWAII FOR THE SUN, THE SURF, the mai tais — and the music. Here's a look at some artists I caught during my last excursion to Waikiki:

**Henry Kapono** hosts the best weekly (and free!) beach party in Honolulu. Unless he's traveling, you'll find him grooving with his band every Sunday afternoon at Duke's Waikiki, outside on the patio, with a stunning backdrop of Diamond Head behind him. "You can't get a better location than that!" says Henry, and he's right. Just think; after a refreshing swim, you can towel off, don your sandals, and join the crowd dancing in front of the stage, carefully holding their beers so they don't spill (a quick-serve beer stand is outdoors during the set). If you aren't fortunate enough to be in Waikiki, you can bring the party to your own home; the show's live-streamed from Henry's Facebook page.

It's hard to escape Henry if you're in the islands. In addition to Duke's, he has regular gigs at Tropics Bar & Grill at the Hilton Hawaiian Village in Waikiki, and Duke's Beach House in Maui. If there's a local festival featuring music, he's likely to be there. Heck, a video of him performing "Home in the Islands" is even part of the in-flight entertainment on Hawaiian Airlines. The video shows him beaming as he strums his guitar, knee deep in the water at Kaneohe sandbar off Oahu's windward coast.

Henry Kapono Hosea Ka'aihue grew up in the Kapahulu neighborhood, bordering Waikiki. "If the waves were big, you could smell the ocean from where I lived," he says. "School was out, and then surfing was in!" After a possible football career was sidelined by an injury, he went into music. In the '60s, he toured Vietnam and Thailand with a rock band: "It was supposed to be six weeks but it ended up two years!" In the '70s, he was one half of Hawaiian pop duo Cecilio & Kapono with Cecilio Rodriguez, who signed with Columbia Records. "It was pretty amazing," he says of his time with the label. "We were working with the best musicians [top session musicians like Leland Sklar and Russ Kunkel], the best studios, everything was first class. It was like being in toyland."

He fused Hawaiian chant and rock music on the Grammy-nominated *The Wild Hawaiian*. And he's been playing what he calls "contemporary island music" at Duke's Waikiki for a quarter century now. It's where he recorded the live albums *Duke's On Sunday* and *Duke's On Sunday 2*; his pal Jimmy Buffett recorded the title track on his *Take the Weather with You* album.

But Henry tours as well, most recently to promote his latest album *Welcome 2 My Paradise*, a laid-back collection of sweet love songs, life on the road, and the spirit of Aloha. And that's not all; he's also just released *The Songs of C&K*, featuring 11 of duo's songs as performed by interpreted by a stellar cast of musicians, bringing new life to some old classics.

As in his song "Long Train," Henry plans to keep on keepin' on. What's in his future? "More music," he says. "More fun." (More at henrykapono.com)

HALEKULANI ("HOUSE BEFITTING HEAVEN") is one of the world's top hotels. There's live music nightly at the outdoor House Without a Key restaurant, with a lap-steel trio and graceful hula. But tucked inside the hotel's original lobby building is the Lewers Lounge, an upscale, sophisticated venue with live jazz seven nights a week. In the prime spot of Wednesday to Saturday, you'll find **Maggie Herron** at the piano.

Maggie grew up in Muskegon, Michigan, studying classical piano. She began her professional career in Seattle, playing in the lounges of tony hotels like the Camlin and the Sorrento, and, in a foretaste of her future, the Tiki Hut in neighboring Lynnwood. Then the islands called; a trip to Hawaii in 1976 led to her landing a residency at a hotel lounge on the Big Island (the nickname for the largest of Hawaii's islands). "I didn't have a return ticket, and I had already fallen in love with the Big Island, so that gig made it possible for me

CONTINUED ON PAGE 30

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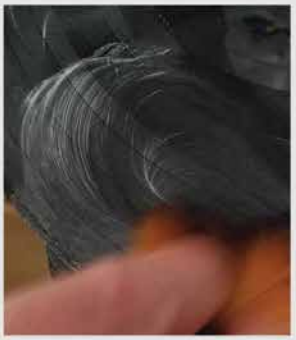

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CONTINUED FROM PAGE 28

to stay," she says.

In the years since, Maggie's worked with both Henry Kapono and Cecilio Rodriguez in their solo careers, was the vocalist for a Top 40 band on Oahu, and had a 13-year residency at a lounge on Lanai, one of Hawaii's least populated islands. In her thirties, she discovered jazz. "I didn't really grow up hearing jazz in my house," she explains. Now she began listening to to the likes of John Coltrane, Miles Davis, and Bill Evans, teaching herself the intricacies of the genre. "Anything jazz, I'm completely self taught," she says.

Maggie's worked with both Henry Kapono and Cecilio Rodriguez in their solo careers, was the vocalist for a Top 40 band on Oahu, and had a 13-year residency at a lounge on Lanai.

Maggie landed the Lewers Lounge gig six years ago. Her sets include jazz standards and classics from the Great American Songbook. But she writes songs as well. "I love playing the standards," she says. "But writing and recording original material is seriously important to me. And everything I write is like my baby!" Her latest album is the just released *A Ton of Trouble*, which she describes as having "a little more bluesy, a little more horn-driven, guitar-driven kind of feel to it" than her previous albums. You'll find the lively zip of "Red Hot Jazz" and the title track, the sultry "Perfect Specimen," and a great cover of Leonard Cohen's "Dance Me to the End of Love," well suited to Maggie's smoky voice.

That voice is deeper on this album, the result of "a very extreme flu. It took me a full year to settle into the new range." She also points out that many of her songs are co-written with her daughter, Dawn. "I do write lyrics. But I really encourage my daughter to be the lyricist. Because I think she's an exceptional lyricist. And because I want this to our legacy. It's important to me." (maggieherron.com)

WHEN I FIRST SAW **MARSHALL Turner**, he was dressed as Elmo. As one of the many street performers on Kalakaua Avenue (the main thoroughfare in Waikiki), you might find Marshall dressed as Elmo, making animals out of balloons, selling wallets made of duct tape — or, more recently, shredding on his guitar.

The Long Beach, California native arrived in Hawaii in 1994. He picked up a guitar in his teens ("When I started high school, I had to start rockin'"), teaching himself hard rock and metal licks. In Hawaii, he played with alternative hip-hop band S.P.U.N.N. until the early 2000s. But not having a band hasn't stopped him from making music; he's simply taken it to the streets.

"It's challenging," he says. "On the street, you've got just a second or two to try and catch people's attention as they walk by. It can be frustrating, getting drowned out by a loud car." He describes his music as "Contemporary blues rock, combining old school guitar techniques with a Jeff Beck/Van Halen/Hendrix kind of modern approach." He always has CDs to pass out, and he's always thinking about the next number he'll record. "Music allows you to express your soul and create. And if it's in you, it'll come out." (marshallt.com, chumpchange.me)

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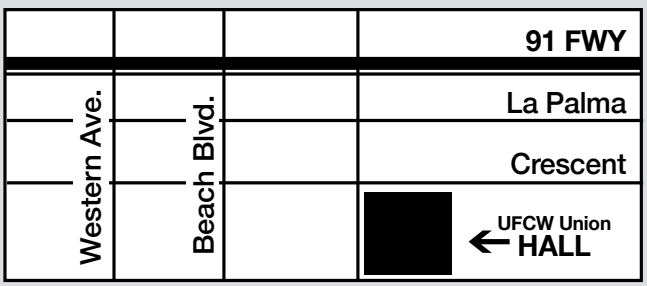


# The Bowie Celebration

Pianist Mike Garson recounts his years touring with David Bowie in his newly-updated biography, *Bowie's Piano Man*

**BY HARVEY KUBERNIK**

"It is pointless to talk about his ability as a pianist. He is exceptional. However, there are very, very few musicians, let alone pianists, who naturally understand the movement and free thinking necessary to hurl themselves into experimental or traditional areas of music, sometimes, ironically, at the same time. Mike does this with such enthusiasm that it makes my heart glad just to be in the same room with him."

*— David Bowie on Mike Garson*

Pianist Mike Garson was David Bowie's most frequent musician, on record and onstage, throughout Bowie's life. They played over a thousand shows together between 1972 and 2004, and Garson is featured on over 20 of Bowie's albums.

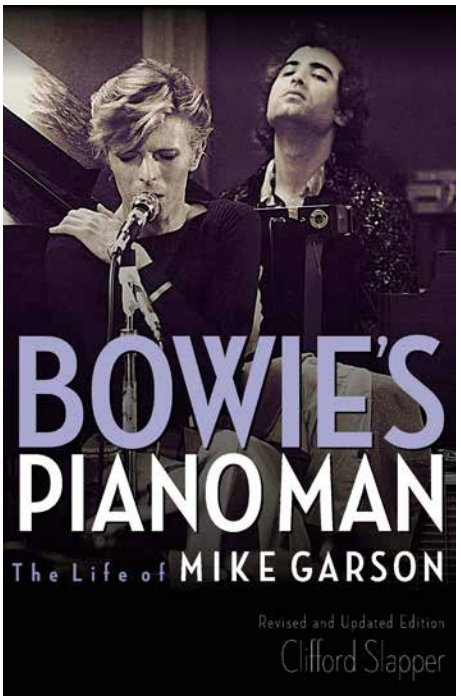
Around his teaching, performance and recording work, Garson is serving as the pianist, bandleader and stage emcee who anchors the well-received A Bowie Celebration spotlighting a flexible touring lineup.

The current touring ensemble is Garson, who was Bowie's musical director with Luther Vandross and David Sanborn on the Young Americans 1974 tour, longtime Bowie veteran Earl Slick guitar, Gerry Leonard guitar, Mark Plati guitar, Carmine Rojas bass, drummer Lee John Madeloni, who is Slick's son, and vocalists Bernard Fowler, Cory Glover, Joe Sumner and Gaby Moreno.

Rojas was the bassist on *Let's Dance*; Mark Plati was the producer of the *Earthling* album, Gerry Leonard was Bowie's musical director in the '90s on Heathen and Reality tours.

On September 28, 2018, the Bowie Celebration comes to San Diego area for a date at Humphreys Concerts by the Bay and a projected return for another Los Angeles appearance during September.

Scheduled for January 2019 are a slew of dates in Europe, England, and North America, beginning January 9th in Dublin, Ireland, with stops in Glasgow, Scotland and Manchester England. The Bowie Celebration band for the 2019 bookings will be a bit different.




"Our show will continue to be an unforgettable and critically acclaimed evening of Bowie songs featuring world class vocalists and an ever-rotating mix of hits and deep cuts," Garson offered.

"David had an infinite source of music flowing through him, and his creativity was boundless. His sharing of the stage with his musicians was extraordinary, and he was a team player. That is why we need many singers to encompass his work," added Mike, who in 2011 composed "A Tribute to David," which appeared on his *Bowie Variations* album.

In May 2018, Backbeat Books published a revised and updated edition — the first in paperback — of the only biography of Garson, *Bowie's Piano Man: The Life of Mike Garson*. Written by Clifford Slapper, a fellow pianist who also played for Bowie, working closely with him on his last-ever television appearance.

In this revised and updated edition, there are new photographs as well as six new chapters, including Garson's personal recollections of "life on the road with David Bowie" over the course of the nine world tours in which they played together. These new chapters also contain several more interviews with friends and collaborators such as Billy Corgan of the Smashing Pumpkins, producer Ken Scott, who worked on six Bowie albums, and saxophonist Donny McCaslin, who led the Blackstar band.

In June 2018 I conducted a phone interview with Mike Garson from his home in Bell Canyon, California.

*Q: I know on tour you David and band members usually ate dinner before the gig at the venue, and sometimes after a show the promoter would take you guys out for a big nosh. But you and David hung out.*

A: Yes. On tour we would talk about a lot of things. Charles Mingus. Stravinsky. Alan Watts. Classical music.

*Q: In your book you detail one evening where David invited you over to his hotel suite to watch Frank Sinatra and Elvis Presley movies.*

A: Yes. I had only known David two weeks at the time. He would do imitations of them and ask me how he was doing. He had that much respect for me which was shocking.

*Q You cite a discussion you had with Bowie in the book where David one time predicted his death in the age 69-70 period. He died on January 10, 2016, two days after his 69th birthday, which is what exactly happened.*

A: In the late seventies or early eighties David said "I'm going to die, you know, around 70," of that nature. He said it to me like we're talking. He didn't question it. He didn't have fear about it. It was matter of fact. And virtually he planned his life that way.

*Q: In reading the book and journey through music, you inevitably become a messenger for some now silenced voices, especially David Bowie. After his death you really embraced your musical partnership with David, and not lamenting or distancing yourself from him post-humously. .*

A: Yes. I felt him. I did. I think, without getting "too out there," I felt he was communicating to me from the other side to "do it" and "take over" and see what happens. I really enjoyed

CONTINUED ON PAGE 36

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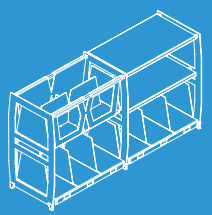

fig. 2 – LP-H console

fig. 3 – LP-V tower

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# Still Fighting Back

From a new album to a run for mayor, D.O.A.'s Joe Keithley's ethos remains: "Change the world, have a great time doing it, and play some loud punk rock"

**BY GILLIAN G. GAAR**

L-R, Mike Hodsall, Joe Keithley and Paddy Duddy in 2015 Lower East Side Vancouver.

WIKIMEDIA COMMONS, TOM WIEBE

IT WAS 1978, THE HEIGHT OF THE DISCO era. Songs like "Le Freak," "Boogie Oogie Oogie," and "Y.M.C.A." ruled the airwaves; the *Saturday Night Fever* soundtrack stayed at No. 1 for 24 weeks. But not everyone was a fan of the genre, including a trio of punks from Vancouver, British Columbia, a locale far, far from elite discos like New York City's Studio 54: D.O.A. The band made their feelings plain on their first record, a four-track EP also released in 1978 entitled *Disco Sucks*, whose chorus got right to the point: "Disco sucks — like shit!"

Forty years on, D.O.A.'s still in business, with a new album, *Fight Back*, and a US/Canadian tour that started in May and runs through August 18 (check the Sudden Death Records website for more info). Not to mention the upcoming mayoral campaign for lead singer/guitarist Joe Keithley (aka "Joey Shithead"). "I didn't even think we'd last two years," says Keithley, marveling that D.O.A. still remains a going concern four decades after the release of *Disco Sucks*.

D.O.A. arose from the ashes of another Vancouver punk act Keithley was in, the Skulls. The band moved to Toronto, but soon broke up, and Keithley returned to Vancouver. He soon joined forces with Randy Rampage (a drummer whom Keithley convinced to play bass), and Chuck Biscuits (drums). While rehearsing at a warehouse favored by punk acts, a young man recalled only as "Harry" wandered in. "He had a bottle of whiskey in one hand and a girl on each arm," Keithley remembers. "He was watching us, and he goes, 'Hey, you guys are pretty good. How about you be the band, I'll be the singer, we'll call it D.O.A. and we'll make a million dollars.' So we had about a 30 second meeting, and all of a sudden D.O.A. started. We said, 'Sure, sounds good.'"

The name D.O.A. stuck, but Harry didn't, and Keithley ended up taking over lead singer duties (and as for whether the band has made that million over the years, Keithley jokes, "I've never added it all up — we're incrementally inching toward it"). Then came *Disco Sucks*, which put the band on the map. "It became our passport to travel the world, because it got notoriety right away," says Keithley.

The band played local clubs and occasionally rented a hall for the evening. Seeking to spread the word, Keithley would head down to the local record store and write down the addresses of the music magazines he couldn't afford to buy and send them D.O.A.'s music. He also sent records to promoters and radio stations, "And I would stick in a letter going, 'Hi, we're D.O.A., we're a punk rock band, can we come and play in your town?' Or 'Could you play our new record?' That kind of thing." Before too long they were landing stateside gigs, surprising the Yanks who couldn't believe that there was punk rock in the land of, as Keithley puts it, "lumberjacks and dog sleds."

Like a number of punk acts, D.O.A. has its political side too. Keithley's political interests were stirred by his sister's collection of folk records, and growing up at a time when the Vietnam War "was on TV every single night." At 16, he attended his first Greenpeace rally. "It was my first political act, and I just carried on from there."

Feeling that "Empty blustering usually doesn't do much," Keithley soon adopted the slogan "Talk – Action = 0," a phrase he saw on the cover of a magazine. You'll find it on the cover of *Fight Back*, a raw, raucous album that opens with a song expressing a sentiment surely everyone can agree with: "You Need An Ass Kickin' right Now." The song's video shows some likely candidates for that whuppin': Harvey Weinstein, Bill Cosby, Putin, Trump.

"They've crossed the line of morality," Keithley contends. "And that may sound funny coming from the a lifetime punk rocker, but that's what people are really feeling. There's just so many assholes in the world and they get away with it because they have power and money. There's two systems of justice, and it's wrong."

But the album isn't a full-on attack. "Killer Cops" denounces the police brutality seen in the US and Canada, but it's balanced by "The Cops Are Coming," told from the perspective of an admitted criminal who pursues crime as he feels he's run out of options: "When you got nothin', you try to stop the hurt." There are even a few anthems of hope, such as "Time to Fight Back" ("a bit of a folky street punk sing-along type thing") and "The World's Been turned Upside Down," with its last refrain:

CONTINUED ON PAGE 36

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**D.O.A.** CONTINUED FROM PAGE 34

"It's a struggle to/to stay strong/ But it's always darkest before the dawn."

"Basically, the theme of the album is inequality," says Keithley. "Whether that's racial inequality, gender inequality, or economic inequality, which is really the root of all of that anyway. It's a messed up world, and with *Fight Back* we're trying to get people to think that there's a lot more power if they get together, and stand together; they can change things. As people, we're more powerful than big government, big media, and big business. Most of the time we don't think we are, we think we're powerless against them. But if you find a way of working together, we can take on those big interests, and change things for the better."

Keithley's hoping to change things for the better in a more formal arena as well, running for mayor of Burnaby, B.C. (outside of Vancouver), representing the Green Party. "It is time for a fresh start in Burnaby," he said in a statement released the day he announced his candidacy. "[Current mayor Derek] Corrigan and the [Burnaby Citizens Association' council have been pushing their same old agenda for the last 30 years. As your mayor, I will take a common-sense approach and work for all of our citizens."

It's the not the first time Keithley's run for office; last year he ran to become Burnaby-Lougheed MLA (Member of the Legislative Assembly), coming in third. "My platform is going to be for the people," he says, "an open city for all, and not just cronies of the mayor. Make it a greener, more sustainable city. It's time for a change. Basically, I'm taking the same platform I have with D.O.A. — grassroots democracy." The election will be held October 20.

But don't worry, D.O.A. fans; should Joey Shithead become Mayor Keithley, the band won't be left behind. Keithley enjoys it too much, for one thing. "When you get a great crowd, it's a great thrill," he says. "You've got to get up there and kick ass every time you're on stage. And if the crowd reacts, the crowd and the band feed off each other, and that provides the excitement. That's a key thing; that's why it's fun to do it.

"Our original goals, really, were set up, change the world, have a great time doing it, and play some loud obnoxious punk rock," he continues. "I think we've managed to keep up doing all of those, to one extent or another."

---

**BOWIE** CONTINUED FROM PAGE 32

playing "Word on a Wing" with David as I felt it to be a very deep song and maybe a cry for help. I hope he gets many of his questions answered now.

*Q: In* Bowie's Piano Man: The Life of Mike Garson *it seems you took your David Bowie experience of the seventies for granted. You were thankful and very happy, but it wasn't some super life-altering event for you. But now it appears you feel another way about that expedition.*

**"On tour we would talk about a lot of things. Charles Mingus. Stravinsky. Alan Watts. Classical music."**

A: Now that I looked back and have spent time on it I'm remembering and looking at my life with David 1,000 times bigger. I've been asked and when he was alive to do 30 tribute bands. I passed. Why would I want to do that when I had the real guy? I've always been playing jazz and classical gigs. But once the real guy wasn't there I could get the music and his compositions out there. I grew up on Cole Porter, Rodgers and Hart, and realized David was a great songwriter.

---

Harvey Kubernik is the author of 14 books. His debut literary music anthology *Inside Cave Hollywood: The Harvey Kubernik Music InnerViews and InterViews Collection, Vol. 1* was published in December 2017, by Cave Hollywood. Kubernik's *The Doors Summer's Gone* was published by Other World Cottage Industries in February 2018.

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# *The Seeds Pushin' Too Hard* Film and Concert

BY HARVEY KUBERNIK

ON SEPTEMBER 16TH at The Regent Theater in downtown Los Angeles, Spaceland will present, "A Flower Power-Packed Night Of Psychedelic Rock! "

Love and The Seeds, two iconic L.A. bands will perform live along with a screening of the critically acclaimed documentary, *The Seeds: Pushin' Too Hard*, directed by Neil Norman.

After the screening, filmmaker and GNP Crescendo Records owner Norman will hold a Q. and A.

"I've been having fun since I theatrically released *The Seeds: Pushin' Too Hard* which has had a lot of successful engagements," offers director and producer, Neil Norman.

"Two of my favorite bands since I was a kid in the mid- and late-sixties were Love and The Seeds. So these two bands and the movie are a dynamite combination. Johnny Echols of Love is featured in the rockumentary. And Johnny was a major contributor to the repertoire of Love. Arthur Lee gets a lot of credits, which he deserves, but Johnny Echols was just as important in the band.

"As for the event we're doing at The Regent Theater, I knew it was time to revisit L.A. The film premiered at The Egyptian Theater in Hollywood in 2015 and was a sellout.

"So I thought, Love and The Seeds, plus the movie, would be a terrific package. I suggested it to the people at Spaceland, and to Bruce Duff, who was instrumental. Years ago he booked The Seeds at The Knitting Factory in Hollywood. I knew Spaceland did good work and we locked in the date for September 16th.

"We've just done Grass Valley, San Jose and a few other gigs and were successful. After you see this movie you will be further educated about the monumental Hollywood rock scene from 1965-1968. Love and The Seeds, along with a half a dozen other music groups, helped define the sound of Southern California.

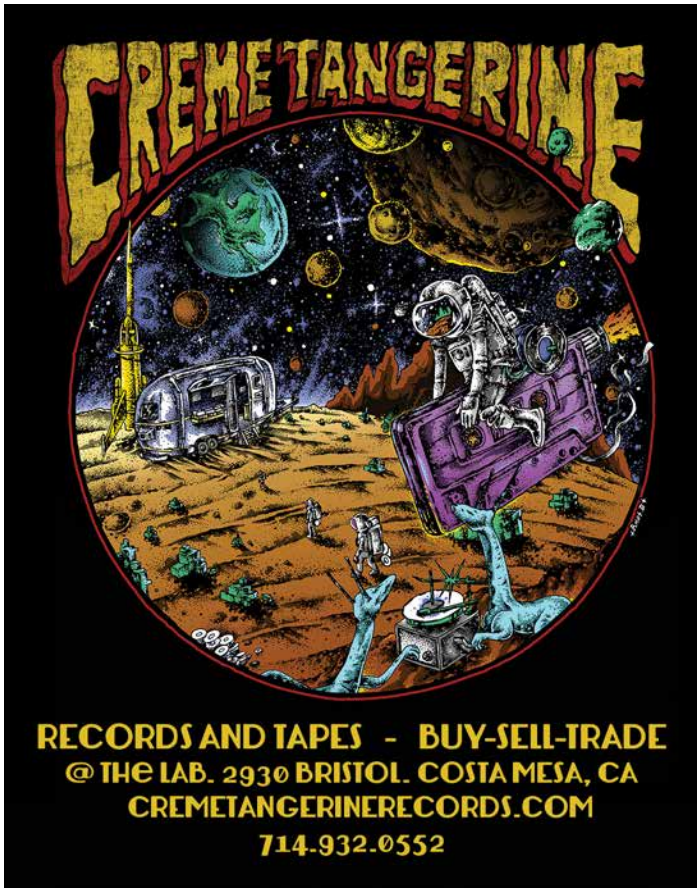
"I really love the mixed-media event collaboration," Neil explains. "After showing the movie across the United States the last few years, from Toronto to Boston to Pittsburgh it's so fun to realize that some of the art these bands did — as well as my movie — had an effect on people and they really enjoyed it.

"Because of this movie, fans and viewers have a better understanding of the late singer and songwriter Sky Saxon," Norman underscores. "People are curious about the music of the Seeds as well as the music and record business of the sixties. There's a lot of questions about Sky, but over the last couple of years, the musicians at the screenings want to know a lot more about [keyboardist/arranger] Daryl Hooper and [guitarist] Jan Savage, too. The hardcore record collectors ask about drummer Rick Andridge.

"The new lead singer of The Seeds is Paul Kopf. He's wonderful. He plays a lot of music with Alec Palao, who is also in this new Seeds' lineup. Paul acknowledges the stage antics of Sky but has his own thing, too. He's not trying to copy Sky.

"There are a half a dozen tracks from their catalog that people always mention to me. At the GNP Crescendo label we've done some beautiful reissues implementing extensive liner notes written by Alec Palao with many photographs.

Regent Theater, 448 S. Main Street, L.A.; Sept. 16, at 7pm. For tickets: spacelandpresents.com

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# Little Shops of Vinyl

Garth Cartwright on his new book, *Going For A Song – A Chronicle Of The UK Record Shop*, is an obsessive dive into a cultural revolution

**BY ALAN LARMAN**

AUTHOR GARTH CARTWRIGHT'S book, *Going For A Song – A Chronicle Of UK Record Shop* is a fascinating and essential read for all vinyl record hounds. This publication is much more than some sort of historical reference guide. The author's love of music and the sounds of those grooves is felt throughout the pages. It is the tale of how these stores created a cultural revolution. Many interesting revelations get uncovered here, including Boy Dylan's midnight jam and recording session in a London record shop. Plus, it's revealed that David Bowie, Elton John, and Dusty Springfield were all briefly record store employees. We also learn about the decline these record retailers experienced in the digital age, along with the current resurgence of vinyl. Another highlight of the book are the numerous and amazing images which are included. Here is a brief interview that *Record Collector News* had with author, Garth Cartwright.

*What inspired you to write this book?*

Around 2009 I began to believe that an apocalyptic virus had hit record shops across London's West End: the huge Tower Records in Piccadilly Circus had shut, the entire Virgin chain had crashed, HMV were cutting back shops and, alongside the big chains, the independent record shops, the amazing dance and reggae and alternative and jazz and classical shops, all seemed to be closing. Across Berwick Street — the Soho street that once hosted around two dozen record shops and has been famous as the "golden mile" of UK record shops for almost fifty years — shops were shutting at a fast rate. I thought "it's the end of the record shop era" and, being a hardcore crate digger, someone who has been drawn like a moth to light into record shops since I was a kid, I thought something needed to be done to document the rise and fall of the record shop epoch. I'd long been fascinated with UK record shops — when I was a teeny punk in New Zealand I used to order records from the likes of Small Wonder and Rough Trade and Good Vibrations, legendary punk shops that set up

their own in—store record labels and released great 45s — and having lived in London since 1991 I'd haunted old reggae shops, watched the dance shops take off, witnessed the madness of many a used record shop clerk, got to hang out in Ray's Jazz and Mole Jazz... To me these shops were places of pilgrimage. I was enamored with them and wanted to try and honor their achievements rather than let it be lost to history.

*How extensive was your research?*

Oh, it became obsessive. I spent years researching the book, interviewed over 100 people — this ranged from octogenarians who recalled buying jazz and blues 78s during WW2 to Geoff Travis (of Rough Trade) and Martin Mills (founder of Beggars Banquet — first a chain of shops, now the world's most successful independent record label conglomerate) to young guys who ran dance shops in the 90s. John Kennedy of Big Apple Records ran the shop and label where dubstep was created — and I managed to track him down! How cool is that?

*The many images you use are amazing. How hard was it tracking them down?*

Thanks! Being an obsessive, I was determined to try and document the lost shops as well as possible. I begged everyone I met for images and photos — sadly, there were many shops where barely an image now exists. Often, it's just 78 sleeves for the pre — WW2 shops. Even Levy's Of Whitechapel, the shop founded as a market stall in 1890 that went on to own record labels and distribute Motown and do all kinds of amazing things, there's no photo documentation. Just 78 sleeves and ads in jazz mags. I even asked at London's Jewish Museum but nada. Anyway, so the good images were often provided by people who worked in the shops while the really historic ones were found by searching through photo libraries, and others by contacting music photographers. Some completely eluded me — Atlantic Records, the Belfast shop that Van Morrison claims provided all the records he learned from, appears to have vanished from history without leaving a trace — even though its one Solly Lipsitz was a much—loved Belfast figure. That said, there are striking shots that I've never seen in a book before — The Beatles on the NEMS staircase in 1962, Shirley Bassey opening her record shop around the same time, Bjork in Ray's Jazz — and I'm very happy to have managed to get them

*Is there any difference between U.K. and American shops?*

Not the chain shops and maybe not the second-hand shops — which tend to be run by men who are a tad deranged — but what perhaps marks more of a change is how much more genre obsessed UK shops are. From when jazz shops first took off in the 1940s there's been a really intense commitment to specific musical forms — jazz (Dobell's being the most famous), folk/blues, ska (Desmond's Hip City — legendary ska shop!), R&B (the mod shops like Transat and Soul City)psychedelia (most infamously the Chelsea Drugstore — as featured in A Clockwork Orange), funk/disco, punk, reggae/dub shacks, rap, then

CONTINUED ON PAGE 42

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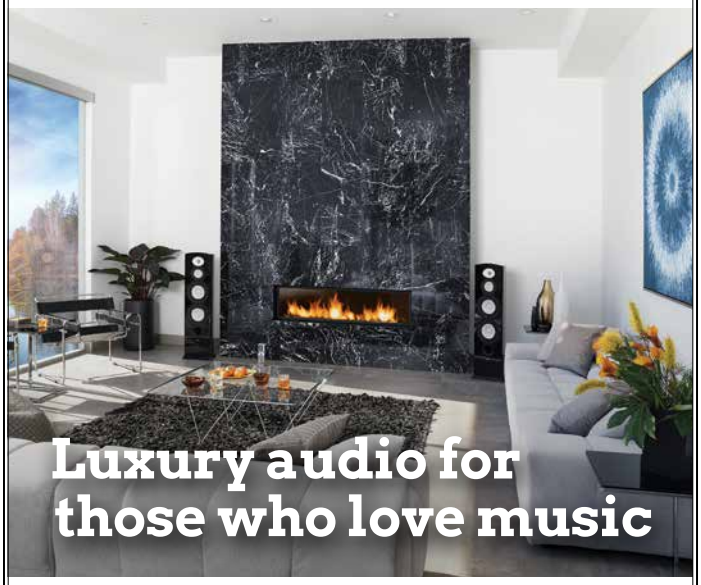


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CONTINUED FROM PAGE 40

house-techno-jungle-garage-dubstep… Just as the UK is famous for throwing up all kinds of musical fashions and movements its produced record shops that matched them. I don't think the US has had quite the same commitment to musical fashion. Also, post—WW2 immigration to the UK brought all these great Caribbean and Indian record shops, as well as Greek and Turkish. Even Albanian! The US is a melting pot so I'm sure you have lots of migrant music shops but perhaps not the proliferation we had. And the US has all those great black American and Latin music outlets, often mom and pop stores, they had stock that UK music fans would have killed for — because the music was made in and for the communities those stores were based in. So, yeah, that's a real difference.

*You write about how back in the day, many shops brought in American imports of jazz, folk blues, soul and early rock 'n' roll and created a demand for these different styles of music. What inspired these shop owners to carry selections from the U.S.?*

Well, UK music fans have been obsessed with American music since at least the 19th Century when minstrel troupes began touring. Jazz hit hard here post—WW1 and that created real demand for hot American music. And it's never stopped. And the big UK record labels were often very old school, very conservative, so often not releasing stuff they even had access to. So, the shops had to import the records and, in doing so, created a lifeline between American music and UK music lovers — considering for decades there was a union ban on American musicians playing in the UK the shops managed to, at least, bring the music over. Also: a lot of great US music came out on independent labels that had no UK distribution — Transat Records supposedly set up in 1961 simply to stock Stax releases for London R&B fans! When techno and house took off it was the same — kids queuing outside

CONTINUED ON PAGE 46

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# Lester Young – The Complete President

**BY ARMAND LEWIS**

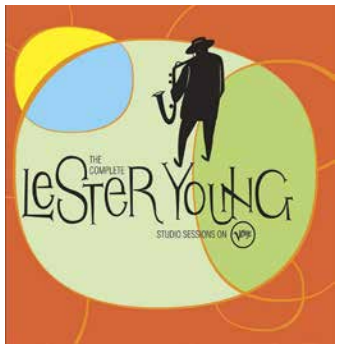
PAST GENERATIONS OF Americans were fond of giving nicknames to their friends and peers. From "Honest Abe" Lincoln, to Julius "Groucho" Marx, nicknames were used to celebrate someone by highlighting a personal attribute, profession or other characteristic unique to that person.

Jazz had a rich history of nicknames – from Louis "Satchmo" Armstrong to Edward Duke" Ellington to Charlie "Yardbird" Parker. It was tenor saxophonist Lester Young who gave Billie Holiday her nickname "Lady Day." Holiday quickly responded by calling Young "Pres" as in "President of the Tenor Saxophone."

As influential on the tenor as Charlie Parker would become on alto, Lester Young's impact can be heard most strongly in the tenor sounds of Stan Getz, Paul Quinichette and Brew Moore.

It was in Count Basie's band, in the early 1930s, that Young achieved national exposure. Though Young would spend just five years with Basie, his tenor playing made the band and the band in turn made him a star.

After being discharged from the Army in December 1945, Young began touring and recording with his own groups. The post-war period also saw the beginnings of Young's association with producer Norman Granz, who would produce basically all of Young's recordings from 1950 through Pres' premature death in 1959. These sessions, recorded for Granz' labels Clef, Norgran and later Verve, have been collected together in the eight CD set *Lester Young - The Complete Studio Sessions* on Verve" (Verve 8362754 )




Covering over a dozen original LPs, the set includes such landmark albums as *Lester Young / Buddy Rich Trio, The President Plays with the Oscar Peterson Trio, Pres and Teddy* featuring Teddy Wilson, and the jam session classic *Jazz Giants '56* which re-united Young with members of the Count Basie band.

Other masters either partnered with or supporting Young include trumpeters Harry "Sweets" Edison, Roy Eldridge, bassist Ray Brown, and pianists Nat "King" Cole" and Gildo Mahones.

All the music in this set is first-rate (as tenor saxophonist Brew Moore would later state "anybody who doesn't play like Lester Young is wrong!") though the standout sessions are the trio with Nat Cole and Buddy Rich, and the quartet sessions with Oscar Peterson or Teddy Wilson.

Though he would not live to see his influence on popular music and culture acknowledged, Young would be keenly aware of how much he had contributed and how much the next generation of tenor players had absorbed from him.

*The Complete Studio Sessions on Verve* shows why Lester Young will always remain the "Pres" of the tenor saxophone.

Armand Lewis buys and sells rare Jazz LPs. He can be reached at mrbluenote@peoplepc.com

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# RECORD SHOW CALENDAR

*Calendar listings are free and printed on a space available basis. Unsolicited materials cannot be returned. Please contact conventions to verify the information! Send your calendar listings to* ***Record Collector News****:*
*jim@recordcollectornews.com*

## SUNDAY SEPTEMBER 2

**Pasadena, CA**. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

## SATURDAY SEPTEMBER 15

**Los Angeles, CA**. LA Record Fair. Ali Banquet Halls, 3420 West Jefferson Blvd., Los Angeles, FREE, 12pm-6pm, larecordfair@gmail.com. Free parking at Metro Station Parking 3500 Crenshaw Blvd.

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## SUNDAY SEPTEMBER 30

**Buena Park, CA**. Greater Orange County Record Show. UFCW Union Hall, 8530 Stanton Ave, $3, 10am-3pm. 626-665-4448

## SATURDAY OCTOBER 6

**San Jose, CA**. Streetlight Records Parking Lot Record Swap, 980 S. Bascom Avenue, San Jose, 10am-2pm, FREE. 408-292-1404

**University Place, WA**. Vinyl Mania Record Show, 7515 Cirque Dr W, 9am-5pm, $5 early $3 general, Vinylmania8@gmail.com

## SUNDAY OCTOBER 7

**Pasadena, CA**. Pasadena City College Flea Market and Record Swap, 1570 E Colorado Blvd., Pasadena, 8am-3pm. FREE admission, parking $2.

## SATURDAY OCTOBER 13

**Davis, CA**. Vinyl and Music Fair. Davis Senior Center, 646 A Street, 9am-4pm, FREE. 530-758-8058

## SUNDAY OCTOBER 21

**Seattle WA**. Northwest Record & CD Convention. Seattle City Center Armory, $3, 10am-4pm

## SUNDAY NOVEMBER 18

**San Francisco, CA**. KUSF Rock N Swap. USF Campus McLaren Hall, 7am-3pm, $10 early admission 7am, $3 general admission after 10am. 415-386-5873.

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CONTINUED FROM PAGE 42

on a Saturday morning to get the fresh imported 12-inch dance 45s from Detroit and Chicago. And those kids went home and studied those records and set about making their own music. Acid house, what a game changer!

*Can you reiterate the impact record stores have made on the development of some groups and different genres of music throughout the years?*

It's impossible to underestimate the importance UK record shops played in the development of British music in post—WW2 UK. I've mentioned Van Morrison and Belfast's Atlantic Records but there are so many others: Chris Barber formed his first band amongst fellow jazz fans he met in Dobell's; without Brian Epstein's brilliant NEMS shop, The Beatles would have remained a band with only a following in Merseyside and Hamburg; the ska shops acted as sound systems for the Jamaican community and turned many white kids onto hot music; the punk shops acted as a revolutionary vanguard for new music while the dance shops allowed DJs — who either shopped or worked in them — to test out their own mixes so creating the foundation for EDM and much else. Record shops were community hubs and creative hothouses. They served a role far beyond simple retail, they were laboratories where musicians met and shared ideas and made contacts.

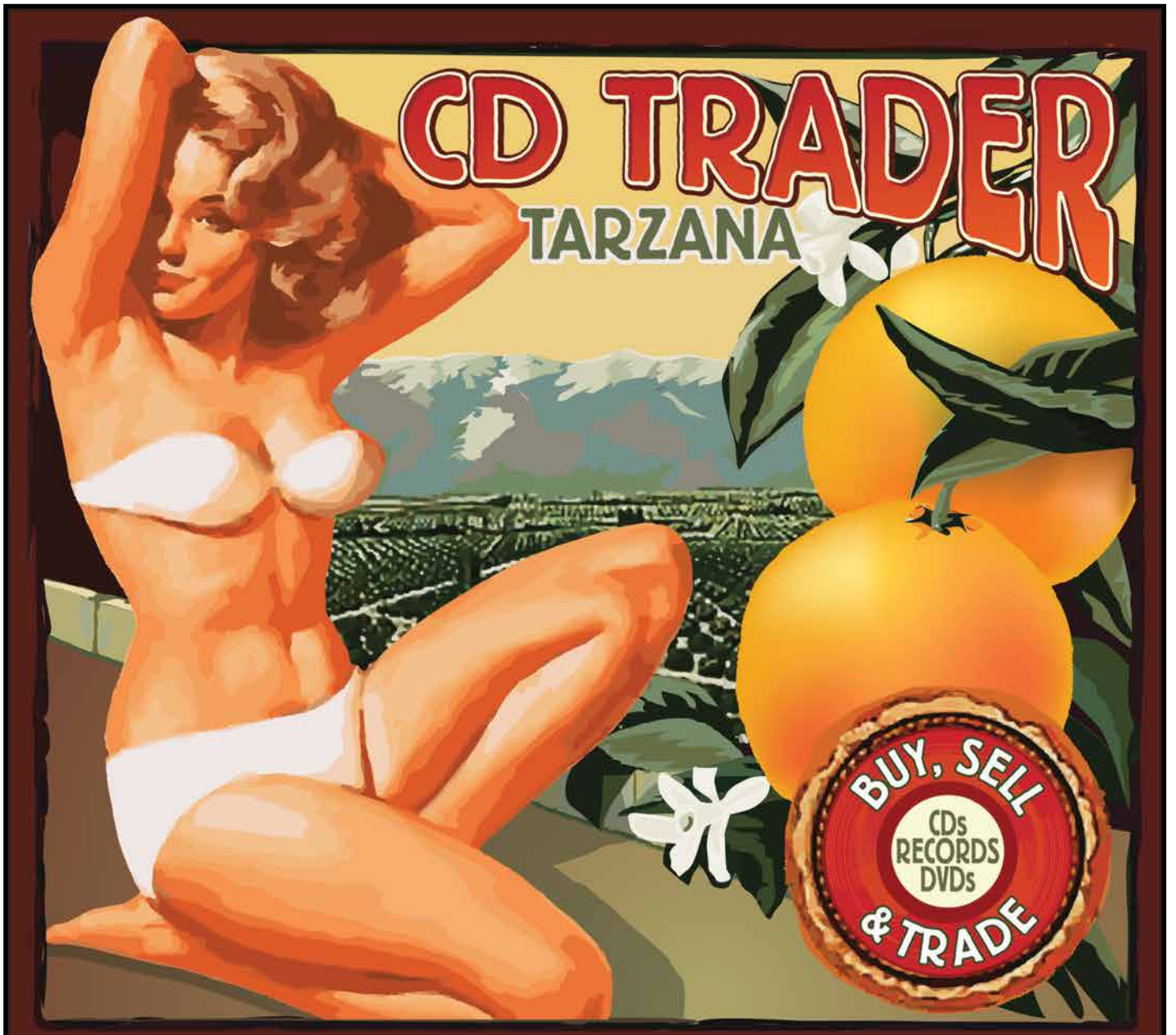
*Do you think that the quality of music has suffered from the decline of the record store?*

That's a tough one. It's easier than ever before to hear music now via the internet so music lovers have ever more access to sounds. What I will say is that the discipline of going to a record shop and carefully selecting a specific record and taking it home and listening to it lead to a focus, a commitment, that is absent when you have a free—for—all smorgasbord of music. We are spoiled for choice today and spoiled people don't often make great art. As I tend to prefer music from the analogue era I'd probably agree that, yes, the decline of record stores reflects a decline in music making.

*Why do you think vinyl and record stores are making a comeback?*

Because little in life is more beautiful than a black beauty — as Paul McCartney called getting new 7—inch 45s! Records are fabulous items — 78s, 45s, LPs, I adore them and love to seek them out. And the youth, after having all the music they wanted on their phones, started to realize that this vintage vinyl thing not only looked cool but sounded fabulous. Which is good. Record shops are sonic temples and I'm pleased to see that youngsters are excited about the arcane rituals and spiritual uplift they provide.

*Going For A Song - A Chronicle Of The UK Record Shop*. Garth Cartwright, Flood Gallery Publishing, 2018

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